

**The Wicked Stage: a History of Theatre Censorship and Harassment In the United States** by Abe Laufe. Frederick Ungar Publishing Co., New York, N.Y., 1978 (hardcover) \$11.

**The Working Actor** by Katinka Matson. Penguin Books, Baltimore, Md., 1978 (paperback) \$2.95.

## PLAYS

**Arabic Writing Today: the Drama**, Mahmoud Manzalaoui, ed. American Research Centre in Egypt, Cairo, 1977 (paperback).

**The Bakkhal** by Euripides, Robert Bagg, tr. University of Massachusetts Press, Amherst, Mass. (hardcover) \$8.50.

**Boesman and Lena and Other Plays** by Athol Fugard. Oxford University Press, New York, N.Y., 1978 (paperback) \$5.95.

**Canada's Lost Plays, Vol. 1**, Anton Wagner, ed. Canadian Theatre Review Publications, Downsview, Ont., 1978 (paperback) \$6.95.

**Child of Scorn** by Carol Ann Morizot. Harold House, Publishers, Houston, Texas (paperback) \$3.95.

**Gemini and The Transfiguration of Benno Bllmple** by Albert Innaurato. James T. White & Co., Clifton, N.J., 1978 (hardcover) \$8.95.

**The Joker of Seville and O Babylon** by Derek Walcott. Farrar, Straus & Giroux, Inc., New York, N.Y. (hardcover) \$15.

**Canadian Plays from Talonbooks, Vancouver, British Columbia:**

**Battering Ram** by David Freeman.

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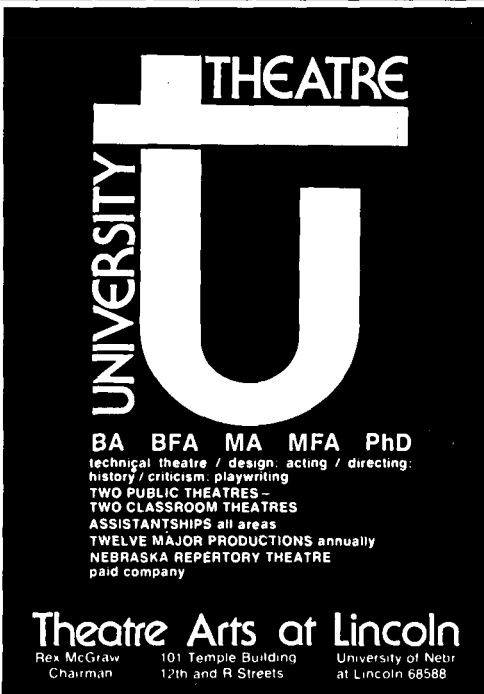
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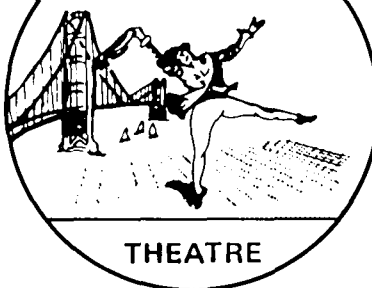
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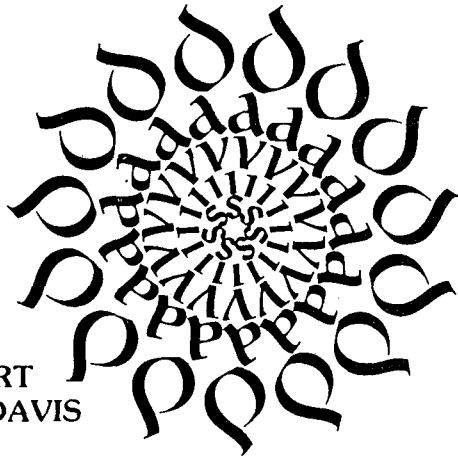
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**Department of Drama**  
**Stanford University**  
**Stanford, California 94305**

Application deadline January 15, 1979





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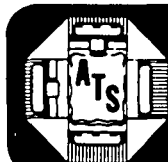
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# A New Approach to Graduate Drama

Theatre changes. So do standards and methods of research, publication, teaching and employment. The Department of Drama regularly revises its curriculum to emphasize responsible study of the performing arts. It now offers new courses and concentrations in these graduate areas:

## CONTEMPORARY PERFORMANCE

Contemporary theatre has been shaped more significantly through performance theory and practice than through dramatic literature. The history of dramatic forms and of performance production will be examined in the context of 20th-century developments in avant-garde, experimental and alternative theatre.

## PERFORMANCE WRITING

Serious research in performing arts may be published in a variety of media. This concentration seeks scholars capable of writing about research to meet professional editorial requirements. Courses cover reportage, criticism, feature articles, book preparation, and editing, as well as research techniques and methods of critical analysis.

## PERFORMANCE THEORY

Theatre and social science scholars are increasingly concerned with the continuum from human action and ritual to formal performance in all societies. Extensive interdisciplinary study will include field work and theory that relate to concepts of social and theatrical performance.

## DANCE

Dance is now a major American art. Its links with theatre are evident. Its scholarship is extensive. But graduate programs have ignored it. Courses in the study of theatrical and non-theatrical dance provide a concentration to qualified M.A. and Ph.D. candidates.

## POPULAR PERFORMANCE

Folk and popular entertainment (including modern media) has constituted a culturally and artistically vital alternative theatre. The need for responsible study of the history and practice of such forms is now emphasized by the recognition of those influences on contemporary performance.

## PERFORMING ARTS ARCHIVES

Research in performing arts extends beyond published materials. Archives and collections in theatre, dance, film, broadcasting, recording, folk and popular entertainment require particular research and curatorial techniques, rarely available through graduate study. Courses deal with the maintenance and scholarly use of such resources.

## N.Y.U. School of the Arts

Founded in 1967, the Department offers M.A. and Ph.D. degrees to candidates who possess a working knowledge of contemporary theatre practice and are concerned with responsible scholarly and critical research. The curriculum evolves in response to field changes in performance techniques, in research methodology, and in scholarly communication. Although knowledge of theatre history and theory as it affects contemporary performance is required, the faculty is particularly concerned with the larger context of relationships among the offered course concentrations.

At present, 85 persons are enrolled, both full and part time. 28 Ph.D. degrees have been granted. Doctoral study has resulted in the following books: Mary Henderson, *The City & the Theatre*, James White; John Towson, *Clowns*, Hawthorne; Michael Kirby, *Futurist Performance*, Dutton; Kate Davy (Editor), *Richard Foreman, Plays and Manifestos*, NYU Press; Mady Schuman (Co-Editor), *Ritual, Play and Performance*, Seabury; Forthcoming: Margaret Lamb, *Antony and Cleopatra On The English Stage*, Fairleigh Dickinson Press; David Garfield, *The Actors Studio*, MacMillan.

For details: Dean J. Michael Miller, School of the Arts, 111 Second Avenue, N.Y.U., New York, N.Y. 10003

## Graduate Drama Department

The M.A. degree requires 33 points (all courses carry 3 points), no fewer than 6 per semester, plus a thesis or written project. Most courses are open to M.A. candidates.

The Ph.D. degree requires 39 points beyond the M.A., proficiency in one foreign language, passing of the written qualifying examination, and completion of the dissertation.

The Department neither offers, nor gives credit for, courses in performance practice, but students are encouraged to engage in theatre work and up to 6 points of "Special Project" credit may be taken for research involving such work.

Under a grant from the Shubert Foundation, the Department is engaged in a project to develop the Shubert Organization's records as a major archive. Eight stipends, as well as academic credit, are available to eligible students.

Four paid assistant editors of *The Drama Review* are appointed from among students in the Department.

The Department does not employ teaching assistants, but limited financial aid is available.

## Faculty

The faculty of the Department of Drama are both scholars and practitioners. Their professional work and writing demonstrate an active involvement in contemporary performance. The Department appoints adjunct faculty of similar reputation.

**THEODORE HOFFMAN** (Chairperson, 1978-9)  
Critic, playwright, translator, actor. Formerly: Chairman, Theatre Communications Group; Associate Editor, *Tulane Drama Review*. Editor, *Alternative Theatre*; Arts Editor, *The Villager*. Co-author, *A Guide to Theatre Study*; *Chekhov's Farces*.

**BROOKS McNAMARA**  
Designer, scholar. Contributing Editor, *The Drama Review*. President, Theatre Library Association. Director, Shubert Archive. Author of *The American Playhouse in the 18th Century*; *Step Right Up*. Co-author of *Theatres, Spaces, Environments*.

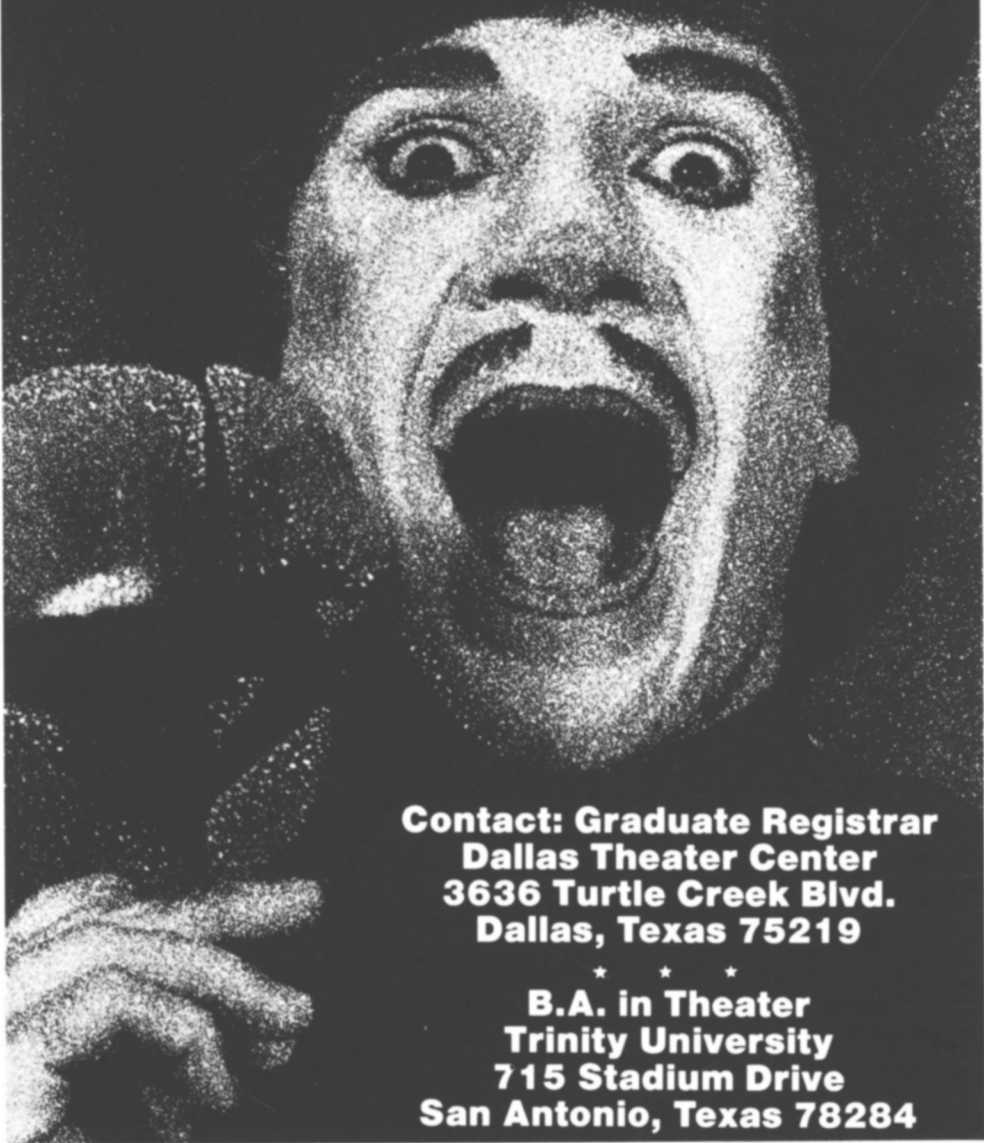
**MICHAEL KIRBY**  
Sculptor, playwright, director. Editor, *The Drama Review*. Author of *Happenings*, *The Art of Time*, *Futurist Performance*. Artistic Director, Structuralist Workshop.

**RICHARD SCHECHNER**  
Director, producer, critic. Director, The Performance Group. Formerly: Editor, *The Drama Review*. Author of *Public Domain*, *Environmental Theatre*, *Essays on Performance Theory*. Co-author of *Theatres, Spaces, Environments*. Editor of *Dionysus in 69*; Co-editor, *The Free Southern Theatre*; *Ritual, Play and Performance*.

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**Theatre Program Faculty:**

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Anthony Barsha  
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Robert Blankshine  
Hovey Burgess  
Lloyd Burlingame  
Sergio Cervetti  
Joseph Chaikin  
Nanette Charisse\*  
Kay Cummings  
Danielle DeMers  
Ritha Devi

Olympia Dukakis  
Nora Dunfee  
Karl Eigsti  
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Joel Fink  
Rheatha Forster  
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For information, write: Administrative Assistant  
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Theatre Program  
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\* On sabbatical 1978-79.